L.A. ROCK Review

VOLUME 1 NUMBER 7
APRIL 15th 1988

An Interview with the band CATHOUSE

Whitesnake at the Forum

Reviews with **The Gun Club, Lion, the Nymphs and much more!**

ALSO: ***Phation Review's look at Punk Rock Phation***

L.A.'S WEEKLY ROCK PAPER

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An Inside Look at the L.A. Weekly Awards

by Lisa Derrick

Glitter, glamour, hairspray, Rock, funk, salsa and fun, fun, fun - it must have been at the L.A. Weekly Music Awards. The Holy Sisters of the Gaga Dada sang an impromptu "'Holy' Lotta Love", telling the tuxedoed mini-orchestra what those famous chords were.

Pamela Des Barres and Perry Farrell (that's pronounced Far-RELL, dolls!) managed to sound like Elmer Fudds as they read the list of hard rock nominees - Motley Cwue, Guns 'N' Woses, SWA, Watt and Wed Kwoss - and the winner was Guns 'N' Woses.

Backstage found Inger Lorre and Miss Pamela giving Dwight Yoakum a real good time, while those long-haired lovelies Redd Kross yearned to get close. Drummer Victor succumbed to former GTO Miss Pamela's charms and had her sign his seat while bemused BMI executives looked on.

Meanwhile out in the lobby, Top Jimmy schmoozed, the always stylish SST'ers huddled close and BYO's Shawn Stern confessed to guitar damsel Sylvia Juncosa that he'd "just gotten into town and found out about titis." Nice patchouli oil, Shawn!

Wow - the bands really rocked - Rosie Flores, T. Monster, Redd Kross, and John Doe.

These awards emphasized what a wide and varied music scene with which we Lost Angels are blessed. A hearty congrats to Craig Lee, Spock and the Weekly!

To paraphrase John Doe: "I can walk into any club in town and always find what I need."

PHOTO BY A.J.

Inger Lorre of the Nymphs at the Music Machine

L.A. ROCK Review

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Cover photo is Cathouse, the band, by Mhiachnoalte

Godfathers at the Roxy

by Kelly Q

I remember when the Godfathers were at the Roxy last year (brought to you by Mike & Dayle of Scream) and there were no people at the club to see them. Now here they were, brought back to you by Goldenvoice, almost a year later, with two absolutely sold out shows again at the Roxy! I guess some people finally realized just how good this band really is and the guys themselves proved it to us tonight!

They look like they stepped right out of the "Godfather" movie, but don't let that fool you, cause their music to me sounds sort of like the new Cult. They have a very punk twist here and there and the lead guitarist is going to be a legend someday. He's only 16 years old and reminds me of Angus from AC/DC with pants on.

They came back for two encores and on the first one they did the Pistol's "Anarchy in the UK", (cool!!!) and that Beastie Boy song "You've got the Right".

Anyway, the Godfathers will soon be the Gods of Rock in rock & roll history books to come! You'll see!

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David Coverdale

Adrian White

WHITESNAKE AT THE FORUM

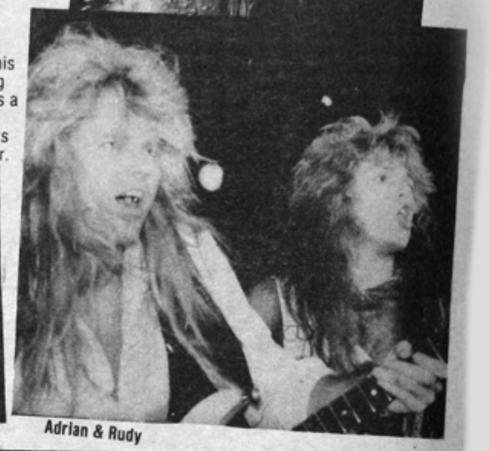
By Mhiachnoalte

Whitesnake presented a classic and very chrasmatic style of rock at the Forum in Inglewood. Thousands of fans packed the Arena to see their idols David Coverdale, guitarist whiz genius Rudy Sarzo, Adrian Dandenberg, Vivienne Campbell, and drummer Tommy Aldridge. As the lights dimmed and the crowd roared with cheers, Coverdale and his group wasted no time rushing on stage with chrasmatic movements and excellent craftsmanship. Barking out such songs as "Is This Love" and "Here I Go Again" which caused the crowd to stand and raor with uncontrollable emotion and applause.

Coverdale, who at one time was the lead singer for Deep Purple, knows how to communicate with his public, both with songs and talking between numbers. At times there is a resemblance to Robert Plant in his voice. But never the less, he has his own style as a great communicator.

David

David Snake



Adrian & Rudy

Town South of Bakersfield II

Record Release at the Palomino

By LIGHTNING BRAZZIL

I whipped and spurred and ran over a couple of people but ended up bein' unfashionably too late to experience Candy Kane and her Stampede'ing Armadillers open the "Town South of Bakersfield 2" record release fiesta. Good thing it ain't Town North of Bakersfield or I'd have missed more and felt like hillbilly hell. Of course it was at the Palomino where'd ya think they was gonna have it, at Spaygo? Guess what that ain't the worst of it; some jick broke the windshield out of Kelly Q's car and stole stuff and so there's no picture of this celebration to show all you people who can't read. I'm wantin' blood now pard! The show goes on though.

Dave Durham I did see. Dave is just a big handsome fella who sings real clear and strong and puts me in mind of George Strait and actually some of his other songs rock a lot more than the one he's got on the album "Let There Be Love" although that's a pretty sincere and catchy song.

Anne Harvey came up next in her red print overalls and did some old timey soundin songs. Ann's on the cover of the album waitin for Jim Lauderdale to get out of the phone booth. Brantley Kerns played fiddle. I don't know the mandoline players name, but he was absolutely essential. Rumour has it Brantley just lost his job, send hate mail to Dwight.

Re Winkler, who looks like an outlaw Amish cowboy with his black hat on, mounted the stage next and took it off, the hat I mean, and sang "I got no hair" which is half true. Sings in the same range as Hoyt Axton, with the humorousness of Shel Silverstein. Ann Harvey and Ree Van Vleck who looked quite like the Knockout in a silver lame square dance skirt, joined him to do "Mr. Love" and Re sure played the part. Mr. Love is who girls talk to when they screw up and break some poor sap's heart then want'im back. That songs on the album. Ms. Van Vleck stayed up and did the next 20 minute set. I remember she did a great song by Steve Kolander. This place was jammed plumb full of people, mind you, so it was impossible not to visit a little and make new friends.

Big Daddy Pete Anderson grabbed his beat up old guitar and did some instrumentalizing with Dusty Wakeman on bass, Jeff Donovan on drums, and Al Perkins on pedal steel. When this truck is rockin don't bother knockin. Jim Lauderdale all dressed up for what he thought was a surprise birthday party for himself, come a pickin and boppin up to join 'em singin "Lucky 13" and I stopped takin notes and started dancin', with a girl even. Damn they were good. Ask anyone who was there, Lauderdale's set was the peak of the evening even though there were still great moments to come. Out of the whole outfit gathered on this album and in that club probly only Jeffrey Steele could truly follow a set like Lauderdales and look good. Steele rocks! I maybin' kicked in the head a few times but, tell you what he may be better than Steve Earle as a singer anyway. His song "Driftin Man" one of the best reasons to but this album tells a story most musicians who come to Hollywood to make it will identify with even though Jeffrey's from Burbank. He covered Marty's "El Paso" too so you know his heart's in the right place.

James Intveld, lookin better and more rebellious then James Dean, got up and opened with Old Hank's "Lovesick Blues", sang one of the best versions of Hag's "Working Man's Blues" before goin' on with it to do his own "Somewhere Down The Road" (Things are gonna get much better). Lucinda Williams followed the furious one's set with her dark and beautiful fold stylings. Smile Lucinda, it makes people wonder what you're up to. I don't have a radio in my rig but I'm singin' "Dark Side of Life" all day.

What a contrast when Jan Brown, who looks like a cross between a leprechaun and an Oklahoma buckle bunny, bounced up to close the show. Jan may live down there behind the Orange Curtain, but she ain't no conservative when it comes to beltin 'em out on stage. Tammy Wynett and Emmy Lou Harris together in that little cowgirls voice. Her song "Louisville" is the other good reason to take a crowbar to your wallet and buy "Town South of Bakersfield 2". What a gatherin'. Thanks Enigma!

If you can't get a Rocker to the beach?
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Sooo . . . on

THURSDAY, APRIL 21st

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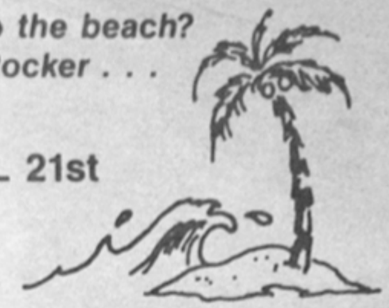

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St Markentine

Valentine guitar St.

Lion & St. Valentine at the Country Club

by Tracy Larsen

Los Angeles rockers were out in full-force Saturday night as the Country Club hosted St. Valentine and Lion. If you missed this one, it's a shame. These guys were hot! St. Valentine took the stage first. If there is an award for the hottest looking band in L.A., this band should be in the running for it. (Get me the name of their hairdresser!) Seriously, St. Valentine was a lot of fun to watch and to listen to. The lead singer has a hypnotic way of singing to the crowd as the rest of the group takes his lead and keeps up the pace. I've been hearing alot about St. Valentine and their popularity lately, and now I see why.

Bass of Lion

Lion rocks!

ALL PHOTOS BY TRACEY LARSEN/ MHIACHNOALTE

Moist & Meaty Record Release/Movie Preview Party at the Music Machine

by Neil Rudeboy

Hi, Rudeboy here, with another weather report from the underbelly of the local rock and roll get-along. Whee-doggies but I've been busy lately!

Like most of you I can't resist a good party and whacky entertainment, and everyone who arrived early at the Music Machine on Wednesday got a taste - make that a banquet -from that zany quintet know as Moist And Meaty. This band goes through more changes yet it sounds better every time. Crash, Gwidge, Tex, Ed Huerta and the amazing Edwin form the current lineup, and from where I sat slugging back cranberry cocktails it sounded pretty damn good!

M & M's and Debi Dip's half-hour featurette titled - are you sitting down for this one? - "The Insane Butt-Biting Monster From Tova 9" ran first. This video included their first feature attempt: "The Underwear Wolf". Crude and silly, it made me laugh, because it reminded me of my early efforts. In all honesty it was better than my first student film! Rudeboy is not a jaded professional - at least not yet.

My thanks to Edwin for the new 45 titled "Barely Human" -the flip - "Too Big For My Britches". Can't wait until the next album!

I had to leave early so I missed Spam Dagger, Skulls, etc. But if Moist And Meaty sounds like your kind of musical pet food then mark your calendar on April 30th and go see them at the Anti-Club with Alice Fells, Lazy Cowgirls and Clawhammer.

And tell them Rudeboy sent ya!

Uh, P.S. I passed some misinformation of my own two weeks ago. I said SONY had given up on BETA. NOT TRUE! SONY has decided to make VHS machines to keep its finger in the video market, but will become scarce. But equipment and blank tape should be around for some time to come. Need proof? Get a look at the new ED-BETA. It kicks ass.

Next on the bill was Lion. Lion has been around for awhile and has the look of experience and polish. Again, the lead vocalist knows how to take control of the audience. He frequently stepped out in front of the stage to add that personal touch to the show. (Or to get a better look at the front row of women!) (Or to find his wife, Vicki!!) The rest of the band jammed hard and provided the packed Valley club with a lot of good music and fun.

And just a little note for all of you who made it up to the balcony bar - yes, that was Brad Gillis and Jeff Watson from Night Ranger!

Lion guitar

Scott

ALL PHOTOS BY TRACEY LARSEN/MHIACHNOALTE

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Gun Club, Hangmen, & Kassious Elvis at Variety Arts Center

by Richard

A truly amazing show was booked for the last night of local music at the Variety Arts Center.

First up was Kassious Elvis, never before have I had so much fun watching a cover band. They only played four songs, including a great version of Soft Cell's "Sexx Dwarf", but everyone in the house enjoyed themselves. Elvis proves to be good fun for all.

Next was Hangmen, with their fantastic frontman, Brian, leading the way. These guys are really cool. They have alot of talent, and they aren't afraid to show it, especially in stand out songs, "Tell Me What You Want", and their anti-drug song, "Slow Death". Hangmen really got the crowd going, and it was non-stop rock 'n' roll from beginning to end. You should really watch out for the Hangmen, as they continue to prove to be one of the better bands playing around town.

Finally the long awaited return of Gun Club. Everyone had high expectations, and I'm sure no-one was disappointed. Jeffrey Lee Pierce brought his act to town and overwhelmed L.A. with the kind of intensity only comparable to Jim Morrision. Eyes closed, unsure, but always keeping total control of the crowd.

Kid Congo Powers, the guitar player, is reallly fun to watch. He's kind of like the "Ricky Ricardo" of the 80's, Romi Morti (bass), and Nick Sanders (drums) kept the backbeat throbbing and pounding all night long.

What can I say? The show was really good. Prevailing songs were "Calling Up Thunder", "Yellow Eyes", and "Fire Of Love". My only complaint was that they didn't do my favorite Gun Club song, "Carry Home". Oh well, I still had a terrific time. If you've never seen Gun Club I suggest that you don't miss them next time!

ALL PHOTOS BY AUGUSTINE VELASCO

Billy Hangman

Brian Hangman

Hangman

Hang Me Brian

Brian

JLP Gun Club

Ricki Ricardo Congo Gun

Jeffrey Club

Romi Morti

Elvis Who?

Red River, The Nymphs, Celebrity Skin, Haunted Garage, Pygmy Love Circus at the Music Machine

by AJ

The Music Machine is the kind of place where musicians' parents can go and watch their kids play without feeling too out-of-place. It's roomy and dark, and the club seems to enjoy booking dissimilar bands to play together.

Putting Celebrity Skin and the Nymphs in adjacent time slots was tonight's case in point. There were three other bands on the bill, but transportation logistics prevented me from seeing them.

After setting the mood with a bunch of really off-the-wall videos on the projection TV, the Screen went up to reveal Celebrity Skin. What a sight! The vocalist was dressed in some immense ball of orange and yellow boa feathers, and looked just a demented version of Big Bird from Sesame St., and bass player was kitted out like a 12th century Rastaman Celtic king!

Things got rapidly weirder. Celebrity Skin excel at vicious parody, and after a dose of punky Aerosmith inviting the audience to clap for them, they poked acid fun at recently slabbed Andy Gibb with a send-up acoustic medley of ancient Bee-Gees trash - "I Started A Joke", "New York Mining Disaster", (spot on!) and "Gotta Get A Message To You". Their accuracy was uncanny! Everyone took a pounding - Zeppelin, Van Halen, and more.

Their vocalist, resembling Johnny Rotten in a clown suit (the Big Bird outfit probably got too hot, so he changed) is a gifted mimic. Someone should organize a Comedy Store evening with Sex & Free Beer, Fag, Celebrity Skin, and Puppets of Mankind, who do some great Spinal Tap covers in their spare time. Rock Me", then down into the catatonic darkness of "Wasting Days" and "Sad and Damned" propelled by Ingers' haunting vocals and a Phil Spector-like wall of heavy metal banshee guitars. Siouxie would get off on the Nymphs, Suzanne Vega would be vaporized in a puff of pretentious smoke, and you'd like 'em too if you love the dark and dirty mixes on old Cult 12-inchers and sneak out dusty pre-Dio Sabbath albums for a spin when no one's looking.

The Nymphs were nominated for best new band by L.A. Weekly readers, (Inger handed out one of the awards at their recent awards ceremony) and rightly so. I wish that the record companies currently courting them (see P's & Q's for more details) would hurry up and sign them. They'll be great on vinyl (but you'll have to pay a damn sight more to see them live by then).

'n' Roll is a serious business these days, and when bands like Kingdom Come make a living ripping off Zeppelin and then swear they weren't influenced by them, we need a dose of humor and realism for perspective. Celebrity Skin are just the right people to call.

More looney tunes videos, and then the Screen lifted again on the Nymphs. The contrast with Celebrity Skin was jarring. Vocalist Inger is completely at ease with a microphone, and her self-assurance is reflected in the consistently tight musicianship of the entire band.

Opening with a dedication to the May earthquake predicted by Nostradamus, the set rolled from the uptempo "One Happy Day" and "Jones" to the atmospheric "Save

ALL PHOTOS BY A.J.

Inger

Guitar Nymph

Skin

Inger Lorre Nymph

Celebrity

Guitar Nymph

JERRY HARRISON:
(FROM TALKING HEADS)
CASUAL GODS
APRIL 17, 18 & 19 - 8PM
ROXY THEATRE

BALAAM AND THE ANGEL
FRI. APRIL 22 - 8PM
ROXY THEATRE

BILLY BRAGG
SPECIAL GUEST
CINDY LEE BERRYHILL
AND
ANGST
APRIL 29 - 8PM
ACKERMAN BALLROOM (UCLA)

DANNY WILDE
MAY 2 - 8PM
ROXY THEATRE

McCAULEY SCHENKER GROUP
FRI., MAY 6 - 8PM
CELEBRITY THEATRE
ANAHEIM
SAT. MAY 7 - 8PM
PERKINS PALACE
129 N. RAYMOND ST., PASADENA

PETER MURPHY
SPECIAL GUEST
PASSION FODDER
(FROM FRANCE)
SAT. MAY 14 - 8PM
PERKINS PALCE
129 N. RAYMOND ST., PASADENA

PHATION

PUNK ROCK

"Clothes for the Modern World"- what a concept. Well, that's exactly what the English youth of the late 70s achieved. The rest of the civilized world thought, or rather hoped it would go away, they believed it to be just a fad and now think it's dead. Sorry, it's alive and well and living in Hollywood. His name is Jim O'Connor and he's the creator, designer and owner of Poseur on Hollywood Blvd.

Jim has always had a flair for the dramatic. His first memory at 4 years was dressing all the other tots on the block up in the theatrical costume of the Rupert comic books. At 11 years he was considered a beatnik. He though himself rather hip but the other patrons on the bus got quite a chuckle. He later attended college, fancying himself a sculptor who was influenced by the works of Rodin and Henry Moore but soon found out he had a great appetite for phation, a true glutton for dressing up. Although he never considered himself a conformist, he mainstreamed his way to a Master's degree in Phation at the Royal College of Art in London.

REVIEWS

He had anticipated the Punk Rock explosion and knew there would be a demand for the non-available. Voila-- the birth of Poseur. He feels it is his job in life to provide for the individual who dares to ignore the rules and dress the way they chose. It doesn't matter what style as long as it's commitment to style.

During the English punk regime, there were several styles; skins, mods, teddy boys, etc... but the classic punk is most remembered. They had fire and excitement and were truly fascinating. After a few years they said, "Well, the world's a groovier place now, so why bother anymore?" So we lost the edge of distinction. Now nothing is here nor there, it's all rather boring with its gloom and doom and pansy little shirts. Isn't anyone sick of cowboy boots? Doesn't anyone want to cut their hair? Ah go on - be the first one on your block to come home with a hawk!

.....

Special thanks to our resident Dinosaurs, Cheri "I'm nice, everybody likes me" Lovedog and Larry of Larry's Hairdo and keep an eye out for his single "Dangerous Sex" in independent record stores in the L.A. area!

Phation Editor:
Ronelle Tardif of

ramp tramp

All Photos by Tomas Gree

L.A. ROCK REVIEW CLUB LISTINGS •

L.A. ROCK REVIEW CLUB LISTINGS •

Anti-Club
4658 Melrose Ave.
(213) 661-3913

Fri. April 15
Sylvia Juncosa
The Crowd
Happy World
Skin Horse

Sat. April 16
Things
Eggplant
Labor of Love
The Tribe

Wed. April 20
Resistant Militia
Long Dead & Gone
The Grim
Spider Baby

Thur. April 21
No Means No
Flaw
3 Car Pile Up
Side Effect

Fri. April 22
The Creed
Black Daphne
Rugburns
Third Eye

Sat. April 23
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Lovedolls
Mock
Left Insane

Bebop Records
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Sat. April 16
Ilene Flocks

Fri. April 22
One Day

Sat. April 23
Different World

Bogart's
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Long Beach
(213) 594-8975

Sat. April 16
Jerry Harrison of Talking Heads
Casual Gods with Chris Spedding

Sun. April 17
Dave Alvin & the Allnighters
Rufnex
Kirk Kelly
Chaingang

Mon. April 18
KXLU Nite
Cactus Jack
UWE & the Black Sheep
The Rub

Tues. April 19
Jackie Lomax

Wed. April 20
L.A. Acoustic Festival
Carla Olson & George Callis of the Textones
Cindy Lee Berryhill

Sat. April 23
The Knack

Mon. April 25
Balaam & the Angel
Sea Hags
Electric Angels

Central
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Fri. April 15
Allison
The Dark
Rik L Rik

Sat. April 16
Pressure
Phil Seymour

Sun. April 17
Bill & Gaynor's Birthday Party & All Star Jam
Doors open at 8

Mon. April 18
Chuck E. Weiss & The Goddamn Liars
57 Brave

Tue. April 19
Jam Night
Sign up at 9:30

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The Paine Brothers
Mad Max

Thu. April 21
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Bill Quartemain
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Quinn

Sat. April 16
Fontanelles
Little Caesar
Dirty Dogs

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Tamara Champlin
The Mutts
The Dogs
Max Chain & the 86'rs

Tues. April 19
From S.F.- Beatnik Beach
Bell Jar
The Creed

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Lunchbox
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Thur. April 21
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Riding Rails
Kirk Kelly
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April 15-17
Dancing

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Johnny Outrageous
Broken Glass
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Broomstixx Riders

Tues. April 19
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French Pachuco (featuring Mike Tovor & Donny Vox)
Bold Montgomery

Wed. April 20
Tex & the Horseheads
Fugitive Kind
Skate Master Tate
The Preachers

Thur. April 21
Bandaloo Drs.
Antja-Mimes
Scums Like Us

Mon. April 25
Jam Night

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Fri. April 15
Michael Tomlinson

Sat. April 16
Billy Vera & the Beaters

Tues. April 19
The Roches

Thur. April 21
Roy Buchanan
Delgado Brothers

Fri. April 22
Miles Davis

Sat. April 23
Tim Weisberg
Doug Cameron

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220 Livewire

Sat. April 16
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Bang Tango
Drive
Masi

Thur. April 21
She Rock
Bettys
B.O.W.A.
Discoveries

Fri. April 22
Shark Island
Jailhouse
Tommi Gunn
Jade

Sat. April 23
Shark Island
St. Valentine
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Fri. April 15
Gibralter
The Living End
Throb
Equinox

Sat. April 16
Zerimar
ZZYZX
Sheishe & the Homeboys
The Tone

Sun. April 17
The Steve Stone Band
The Mercenaries
Heather Leather

Mon. April 18
The Undeclared
Elura
Joe Bruce & the Second Ave

Tues. April 19
New Guinea Goat Boys
Slave to Rhythm
Austin Kooba & the Midnight Riders

Wed. April 20
People
Alice to the Moon
Rocka-fellas

Thur. April 21
Art Nouveau
Rogue
Thieves & Lovers
Radio Active

Fri. April 22
Tragic Romance
Black Bambi
Holyman Jam
Alaska

Sat. April 23
Sky Blues Band
Jonathan Gale
Beggar's Opera
AKB

Gazzarri's
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Fri. April 15
Taz
Serious Pleasure
Kaprelyan
Top Notch

Sat. April 16
Jungle Alley
Checkmate
Cordon Rouge
Valiance

Thur. April 21
Entice
Drive
Street Hustler
Ice Breaker

Fri. April 22
Sweet Savage
First Glance
United Snakes
Bang Tango

Sat. April 23
Castle
Enticer
Rocktoven
Lord

Jezebel's
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Anaheim
(714) 776-4546
John (714) 522-8256

Fri. April 15
Tramp
Sweet Savage
Nurse Ratched

Sat. April 16
Noize Toys
Myth
She Likes Rock

Thur. April 21
KNA C Nite
Raw Edge
Dal Halla
Roxygen

Fri. April 22
Kaprelyan
Juliet
Jirar

Sat. April 23
Chambers
Catfight
Little Bit Loose

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Westminster
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Roulette

Sat. April 16
Roulette

Mon. April 19
Roxx

Fri. April 23
TSOL
Nurse Ratched
Klockwerk Orange
Bacchanal

Madame Wong's
2900 Wilshire Blvd.
Santa Monica
(213) 828-9444

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Gar Robertson
Climate of Crisis
Vertigo
The Chant
Wild Hairs
The Ultraviolet

Sat. April 16
Dirk Hamilton
US
Dog Logic
Let's Talk About Girls

Sun. April 17
Fear Not
Backbeat
Mezmerist
Nuklear

Mon. April 18
Velocity
The Academy
Jonathan Gale

Tues. April 19
Beto Levato & Neato Bandits
Secret Life

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Blue Law
SLAG
Tuesday Knight

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Upsy Daisy
Canadian Bacon
Moonshiners

Fri. April 22
Preston Smith
Angie Bowie
Natalie Pace
Randelis

Sat. April 23
Billionaires
Rubber City Rebels
Nu Kats

Music Machine
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West L.A.
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Sat. April 16
Eyes of the World
Fantuzzi-the
Flexible Dance
Bonedaddys

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The Magic Blues Band
Pierce Silos

Tues. April 19
Native Alien
Toxic Pop
Syllable Chase
Stevie Solas

Wed. April 20
Bobaloo Babylon
Double Zero
The Resistance
The Apostles

Thur. April 21
Talk Back
The Becky Bishop Band
Mirrors

Fri. April 22
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The Walking Wounded
Carl Stuart
Big Sky

Sat. April 23
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A Band Called Sam

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Huntington Beach
714-840-0208

Fri. April 15
Bad Religion
Power Trip
Blind Lead
Cause & Effect

Sat. April 16
Falling Idols
Homeland
The Muttz
Chalmers Vegas
Act

Sun. April 17
Resident Use
Ask
Arms Akimbo

Mon. April 18
Smiling Faces
Down

Wed. April 20
OH-10
Thirsty Brats

Fri. April 22
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National People's Gang
Swamp Zombies

Sat. April 23
Gaye Bikers on Acid
Slamming Watusis
Electric Coolaide

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Blue Hearts

Sat. April 16
Jack Mack & the Heart Attack
Big Noise
Dino Lee

Sun. April 17
Zoogz Rift
Universal Congress Of Treacherous Jaywalkers

Tues. April 19
Ann Harvey
Suze Lenier
Kirsten Ross & the Ramblers
Jody Victor

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KROQ Nite
Mary's Daphne
The Muttz

Fri. April 22
Rufnex
Bandaloo Drs.
Lost Pilots

Sat. April 23
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Rebel Trash
Special guests

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Hollywood
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Johnny Crash
Broken Glass

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Bulldog
Stagger Lee

Tues. April 19
Stumble Bums
Purple Blaze

Wed. April 20
Billy Bremner Band
Dimebags
Mighty Hornets

Thur. April 21
Spot 1019
Flies on Fire
Hysteria Narcotic

Fri. April 22
From Canada-
No Means No
Celebrity Skins
L7
Mirrors

Sat. April 23
Billy Zoom
Lunchbox
Jamie Klee

Roxy
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W. Hollywood
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Tara
Paradise
Rings of Saturn
Thunder
L.A. Reds

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Jerry Harrison (from Talking Heads) & Casual Gods

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Roy Buchanan

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Show Rap
Michael O
Groovin' Rubin
Vergil Spencer

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Balaam & the Angel

Scream

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Kill for Thrills
Burning Tree

Fri. April 22
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Francis X & the Bushmen

Sat. April 23
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Hangmen
Black Cherry

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Kosmic Krusader

Wed. April 20
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Saturn 6
Roulette
Bootleg

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Valdor
Brittney
Rock Asylum

Fri. April 22
Boys Club
Back to Back

Sat. April 23
Shei Shoc
Smilin' Jack

Whisky
8901 Sunset Blvd.
652-4202

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Tomorrow's Child
Body by Roxanne
The Instigators
The Word

Sat. April 16
The Secret
Jirar
Classified
Framework

Sun. April 17
Cathouse
Tier Garden
Fall Out
Sex & Free Beer

Mon. April 18
DJ Burns
Flat Leavers
Rosy Cruxifiction
Emassary
The Watch
Christy Mc Cool

Wed. April 20
48 Crash
Rain on Fire
Hyde

Thur. April 21
The Characters
Loveless
Angel of the Odd

Fri. April 22
Charlotte
Witch
Enticer
Eve

Sat. April 23
Radio Babylon
Motorcycle Boy
The Adults
Shock Treatment
Love Destruction

White Trash
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(213) 652-9333

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Stronzo (featuring Micky Finn & Sammy Yaffa of Jet Boy)
Love Razors
Scums Like Us
Fractured Mirror

Fri. April 22
Tex & the Horseheads
Crowbar
Pygmy Love Circus
New Improved God

The Interview with CATHOUSE

by Kelly Q

PHOTO BY MHIACHNOALTE

Cathouse

KQ: Let's introduce the band, Cathouse, that's been in the LA scene for a while...

Clark-singer
Randy-guitar
Will-bass
Les-drummer

KQ: So what's this band about? Let's start with you Clark, what bands have you been in?

CLARK: Well I've been in three L.A. bands, mostly with Randy, since we were 15 years old, in his mom's garage. That's where it all started. We were in a band called Bad Generation; it was like '77 punk style. Then we changed a bit and we came up with the name Cathouse. Then did a show or two at Madame Wong's, until we got banned from there.

KQ: How did you get banned?

CLARK: Audience participation!

RANDY: Yeah, instead of getting paid, we got billed. There were like 10,000 little kids outside breaking glass, chandeliers, pouring drinks down the light control box...

KQ: So when did Cathouse officially form?

RANDY: This Cathouse?

CLARK: '87... October '87.

Randy: We joined August '87. Les and I played pop before we started with the second Cathouse.

KQ: Who was in the first one?

CLARK: Me, Will and my brother.

Will: Various drummers, guest drummers.

KQ: So you guys are now minus a member, which is your brother. Do you want to tell us what happened?

CLARK: I'd rather not. We had a different path and now we all have the same path.

KQ: Are you looking for a new guitar player?

Clark: No, definitely not. This is how it was back in '81 when we first got together in Mom's garage--just learning to drive and having fun ever since.

KQ: So you're pretty happy with the line-up?

CLARK: Yeah, it has always worked between me and Randy. We were young and punks. We were out to have fun, that was our main concern. We enjoyed it more than the audience. Fun--from the heart. I met Will at a club and he was into our influences. We were writing songs at our house. In fact we got together for the first time in this studio!

KQ: What a trip. This is the rehearsal space for L.A. Rock Review!

CLARK: It clicked right away and we all had grins on our faces. Then we started playing around. We saw Randy trying to do his thing and we went to see him play with Les and they were shining.

KQ: The first place they played with you was the Roxy wasn't it?

RANDY: Yeah!

CLARK: Yeah. It was great. It took some doing. We got together with Randy and jammed some songs. It worked and we've been pumping ever since.

KQ: You guys have come a long way. From opening to headlining everywhere, Scream, Whisky...

Randy: Well we've only opened for the Palace.

CLARK: Cathouse has been around for a year. We're learning from other's mistakes. I used to watch and see my friends getting signed and used to be envious, but I'm really glad I've been patient, looking and learning.

RANDY: We've done things our own way, instead of following what's happening at the moment. We could just jump on the bandwagon, Motley see--Motley do, but that's not us. We would rather do things our own way.

CLARK: I think the product will definitely show through.

KQ: There isn't any other band like you guys around. You guys are doing your own thing, which is really cool.

RANDY: We're not out of balance, though.

CLARK: We see things coming up, because we've always had an open mind and foresight.

RANDY: We always try to be a step ahead.

CLARK: We'd prefer to be the innovators and not the impersonators. Right now people are getting those Harleys off the show room and that's fantastic, but they've just opened the door. We're beyond the door--the door of perception.

Will: I knew that was coming. (laughs)

CLARK: I mean anybody can sound like Aerosmith. I mean Aerosmith sounds like Aerosmith.

Randy: Like here in L.A., if it was like 1977, everyone would be wearing silk shirts unbuttoned down to their dick and going crazy and shit. (everyone laughs)

KQ: Yeah, you guys have changed your look since you started. What's the story behind that?

CLARK: I don't think so.

WILL: I don't either.

CLARK: Maybe a little louder, but you got to break into it. But like I said, those people on the bikes, that's just the first step. I mean all you got to do is rent the movie Easy Rider. Then they'll understand.

WILL: First comes the bikes, then comes the psychedelia.

CLARK: Back in the early 70's and bikes had been around for a long time, Harleys were always the best bikes. They just opened the door. Back in the mid 70's with the Stones a lot of it was psychedelic, but a lot of it was really hard rock. It all meant the same thing. It was just the time and I mean the Stones were playing, everybody tripping on acid and the Hell's Angels were riding through, controlling them. It all goes together. They'll soon realize it. They're already realizing it up on the strip, in front of Gazzarri's.

KQ: Finally, so how would you categorize your music? What are your influences?

CLARK: Shit.

RANDY: Shit.

WILL: Our influences are full of shit.

CLARK: Who ever did what they wanted and made it--stuck together--stickin' it out, taking advice, but not letting them tell you what to do.

KQ: What type of music do you play?

RANDY: Ask other people.

CLARK: I think individually we all have our personal influences and the ranges are scary. I have a lot of influences--As of today everyone I've had has deteriorated. Everyone from Alice Cooper to the Sex Pistols. Now the only ones I'm inspired by are dead.

RANDY: It's getting to the point where all our old influences are opening shows for us.

CLARK: Maybe our influences weren't so hot.

WILL: We'll get over it.

KQ: Tell us about you, Will?

WILL: Well this has been my first band experience. I used to go to [illegible] medical school [illegible]

RANDY: Learning how to tap the brain.

CLARK: He got an "A" in P.E.

WILL: This is where it starts.

KQ: Who writes the songs?

CLARK: We all do - Les does- he keeps us in line. If we get out of line he throws his sticks at us. Somebody's got to do it. (everyone laughs)

KQ: What are some of your songs about, what do you mainly write about?

CLARK: Oh, torture and torment, dungeons and dragons.

RANDY: See, people think your poems are just yelling. (laughs)

KQ: Which songs are your favorite ones?

RANDY: Every new one we write.

CLARK: We're really proud of all our songs right now and the more time we get to work on new material, the happier we get. Every day we just get a little bit of satisfaction and think our songs are the main thing.

KQ: What's happening for the band now? Labels? Demos?

RANDY: We really can't discuss a lot of business, but we're being looked at by just about everybody, some major labels are supporting us with some demo time.

CLARK: We've already done some demos - we're there, we just have to be a little more patient. We have to market ourselves as our own direction, not some little trend that's happening at the moment. We're going to be our own thing and let people follow us. So we have to open our own market. I'll still be rocking the stage floor with my body.

KQ: Do you guys always want to stay in the cult, underground or do you really want to get out there?

RANDY: Our songs are really pop actually. We put a lot of extra energy live.

CLARK: But then again our songs are really energetic, powerful with really strong harmonies.

WILL: With a certain emotional drive to it.

CLARK: When we write our songs, we have to feel it - we could bring out 10 songs a day, but if we don't get a chill or some kind of reaction physically, then we pass it on, it takes a little longer but lately we've been pumping them out. They all have that something that clicks inside us -that makes it the single. Our hardest decision will be what's that single gonna be?

KQ: So, you want to play places other than Scream?

CLARK: Oh yeah, Scream is a blast, I love Scream and I can get away with Murder down there. But right at this moment we've got to keep our interest on the record deal. That's why we're not playing down there

PHOTO BY MHIACHNOALTE

Will — Bass

right now. When we're playing at the Forum we'll still do surprise appearances at Scream.

PHOTO BY MHIACHNOALTE

Randy — Guitar

WILL: One day we're gonna lose Clark at Scream.

CLARK: Yeah, most of our battlewounds are definitely from the Scream shows. That's because we love playing. We didn't come to L.A. to make it, because we had no other choices or we couldn't do anything else.

KQ: I take it you're not from L.A.?

CLARK: No, we're from L.A. We're doing it because we get off on it. When we're playing the Coliseum, we're still gonna get off on it. That's probably where I'll cruxify myself. (everyone laughs)

WILL: Yeah, if he doesn't come home black and blue he didn't have a good show. (laughs)

KQ: Yeah, he gets pretty wild on stage...

CLARK: I definitely take it seriously, I mean I go out there stone sober every show, not even beer. I might crack one on the way down the stairs - I get three sips on it, it spills over and I end up slipping on it on stage.

RANDY: We put like 300% out every show, but we don't stand there and look like a generic design.

KQ: I think people are seeing that. Last time at the Whisky, it was totally packed.

CLARK: We're serious and the music means a lot and our show means a lot and I'll do anything to get people moving out there.

RANDY: If it's a girl, you got it. (laughs)

KQ: Hear that folks?

WILL: Fuck Nightmare on Elm Street-Come see Cathouse! (everyone laughs)

KQ: So who are the people behind you and are they really behind you? (pointing to managers Beverly and Cinnamon sitting behind the band)

We're getting quite a big family behind us now. First of all, we get along great. We're gonna be able to tour forever.

KQ: Are you guys gonna go on tour?

WILL: Can't wait.

CLARK: Sure.

RANDY: That's definite.

CLARK: We have people to see the foresight in us, that is, our manager, Cinnamon and Beverly of Midnight Management. And they are a part of the family. They are the ones behind us.

CINNAMON: We grab him off the stage when he's had too much to drink.

KQ: (to Cinnamon & Beverly) Do you want to say anything?

CINNAMON: We love them!

BEVERLY: Oh yeah, we totally believe in them and their special vision. We're looking forward to having everyone else share that vision.

RANDY: Sure enough the family's getting bigger. Now there are producers behind us that are going out of their way putting demos out.

KQ: Can you mention names?

RANDY: We are working with Joe Seta.

KQ: Who has he worked with before?

BEVERLY: He's done things with Dwight Yoakum, Martinee Ranch, Marc Anthony Thompson, and the developing people in Warner Bros.

CLARK: He was going to engineer the tape - now he's like our 5th member. He gets that same chill with us.

RANDY: Our whole situation is fortunate, everybody has their own responsibility, it's all taken care of for us. People are behind us.

CLARK: I just want to give the people what I used to get when I looked through those magazines. I want everyone to enjoy. We've got infants to grandparents out in our audiences.

RANDY: We're starting to notice more smiles out there. At first people were 10 feet back, scared to death. It's

PHOTO BY MHIACHNOALTE

Les — Drums

PHOTO BY MHIACHNOALTE

Clark — Vocals

tough here (L.A.), everybody's too cool to clap.

CLARK: We want to have a general audience. If we go down and play Gazzarri's for the generic metal heads, we want them to enjoy it.

KQ: What? Will's favorite movie is what?

WILL: Godzilla vs. Mothra. (everyone laughs)

KQ: What do you guys do in your spare time, besides watch Godzilla?

CLARK: All of our spare time we just think - visually, musically.

KQ: Who are your favorite local bands out there?

CLARK: I like Kill for Thrills a lot.

RANDY: L.A. Guns, they waited, they had the patience.

KQ: Is there anything you want to say, or any thank yous? Les wants to say something, he's raising his hand. We have nothing said by Les this whole interview...

RANDY: Again, he's famous for that.

WILL: A vow of silence.

RANDY: Does anybody want to ask him how old he is?

KQ: How old are you, Les?

RANDY: Well he can't say, they won't let him in anymore.

WILL: He's anywhere from 18-24.

KQ: So again, anything you want to say to anybody out there...

CLARK: We just want to say thanks to everybody who supports us, all the people who see our video and work with us everyday and put up with all our shit!

RANDY: They better hang on to this one, we're on a winning victory and there's nothing stopping us!!

LES: (thinking, wow... I should have said hello at least...)

KQ: Let Cathouse take you for a spin with musical ecstasy this Sunday night, April 17th at the Whisky! See ya there!

Gaye Bykers on Acid

Drill your own Hole

by Ed O'Bryan

The light in the reviewing chamber had become brighter than day, as the great lamp overhead was switched on. I summoned my assistants and challenged them to bring me an album for review at once. They left the room. Shortly, the first assistant returned announcing, "If if pleases you sir?" The album for review is by Gaye Bykers on Acid, and is titled, "Drill Your Own Hole."

Tersely snapping back I reply, "It does not please me! ...Fool! But bring it forth regardless."

The assistant snapped his fingers and a second assistant stepped forward. He then proceeded to hand the album to the first assistant, who in turn removed it from its jacket and sleeve and set it on the review table before me. The record's naked, unprotected surface sat exposed to my all-seeing critical eye. Its bare grooves illuminated by the "Great Lamp of Truth" overhead. Casting my reviewing gaze down to the white marble table top, I observe the album, black and round with a hole in the center. This is good.

All was going well. That is until I picked it up for further inspection. Something felt wrong but I couldn't quite put my finger on it. Then like millions of volts of electricity being shot through every fiber of my being; it hit me. This record is fuckin' warped! Yes warped, and warped badly. I say give this sucker a demerit.

The next process in the review, the aural evaluation. This is where the artist if told either they are not worth the effort their parents placed in the act of their own conception, or that they should be placed at the head of the table in the great mead hall and allowed to drink... uh... mead. So here it goes.

Gaye Bkyers, a neo-post underground-psychedelic rock band some people may like to dance to. Quasi-neo-Hendrix-Metal-core guitar spazz mightily over an otherwise sorta alright back up and vocals. The over-all sound makes me think the band never met from the time the material was learned until after it was recorded. Sure there are some rocking tunes here but the production takes the meat out of the sound.

To tell you the truth, these guys are about as threatening as a loaf of white bread. All in all, this seems just a bit calculated, just a little bit campy, just a little bit great, just a little bit lame, and it does all this very, very well.

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Johnny Crash, Black Cherry, Jesters of Destiny, and Sex & Free Beer at White Trash

by AJ & Kelly Q

Playing one of the only clubs that hasn't banned them yet, Sex & Free Beer tore down Hollywood's sacred cows with their usual maniacal enthusiasm. They'll take the piss out of anyone! Axl Rose, Charlie Sexton and Steve Jones all got shredded in "Harley to Hell", which was freely ripped off from AC/DC's "Highway to Hell" (They steal ALL their riffs, and they're proud of it.) Phil (L.A. Guns) Lewis and Aerosmith got trashed in "Green Eggs and Glam", Andy Gibb got kicked in his grave, and the audience died laughing. Sexton Taylor (vocals), Geoffrey Sexx (guitar), and Romeo Jones (bass), delivered a sarcastic kick in the balls to rock 'n' roll. Go see 'em! No one does it better! Maybe they'll open for Fractured Mirror and Broken Glass. But not at the Teaszer.

AJ had to take off to the Music Machine and I came in as Jesters of Destiny went off stage. I've been meaning to see the Jesters for quite some time now, so my apologies go out to them and you readers.

So on came Johnny Crash, loud, crisp and clear. Their music is fast and a little on the heavier side of rock. They did seem a little slow in setting the mood at first, but as they got further into the set, they had the crowd dancing on their feet! Vicki James Wright is the vocalist and has a great voice. I love their songs and August and Chris' guitar riffs are smashing. Just stick to your own style guys and you may crash into a record company yet.

Black Cherry is back and they were determined to win over this trash crowd and that's just what they did. I thought they were absolutely fantastic as their music is very hard rock & roll. They have Paul, the ex-L.A. Gun singer on top, Michael from Dirty Blonde on bass and two very happenin' (new to me) guys on guitar with a just as happening drummer. (someone please inform me of their names.) Anyway, they're playing the scene again and I suggest you check them out, seriously, cause they're going to move up faster than most! Hey, that's Cherry... very... cherry? Very... ah fuck it, go see them!

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Fri. April 22
THE CREED
BLACK DAPHNE
THIRD EYE
Sat. April 23
DAS DAMEN
LOVEDOLLS
MOCK
LEFT INSANE

XYMOX, Twisted Roots, & Voice Farm at Scream

by AJ

XYMOX daydreams

PHOTO BY A.J

XYMOX bass

XYMOX Skylarks

XYMOX Guitar

PHOTO BY A.J

Twisted Roots

XYMOX Leader

This wasn't a rock 'n' roll show; it was a cross-cultural experiment, but Scream has never shied away from fearless innovation; no one else could have pulled this off.

Last week we had 105.5 night without the KNAC - this week we slid up the dial to 106.7. So if you stayed home to watch the hairspray heroes on Hairdressers - sorry! Headbangers ball because the VCR's on the fritz and you couldn't tape it for later, then read on and find out what you missed.

The evening opened with San Fran's eclectic Voice Farm. Aided by a wall of synths and a dance troupe called Oblong Rhonda (?), keyboardists Myke Reilly and Charley Brown and part-time bass player Ken Weller weave a quirky mix of electronic dance music. Voice Farm fly in the face of the current trend toward stage F/X minimalism - you have to watch them, or you'll miss all the fun. If you like Depeche Mode or used to drop acid and listen to songs about the mole-people by their weirdo Ralph Records label-mates The Residents, then you'll like Voice Farm. KROQ have been playing "Hey Free Thinker", and even if you don't like it, you can always baffle your friends by taping it and using it to create a bizarre message on your answering machine.

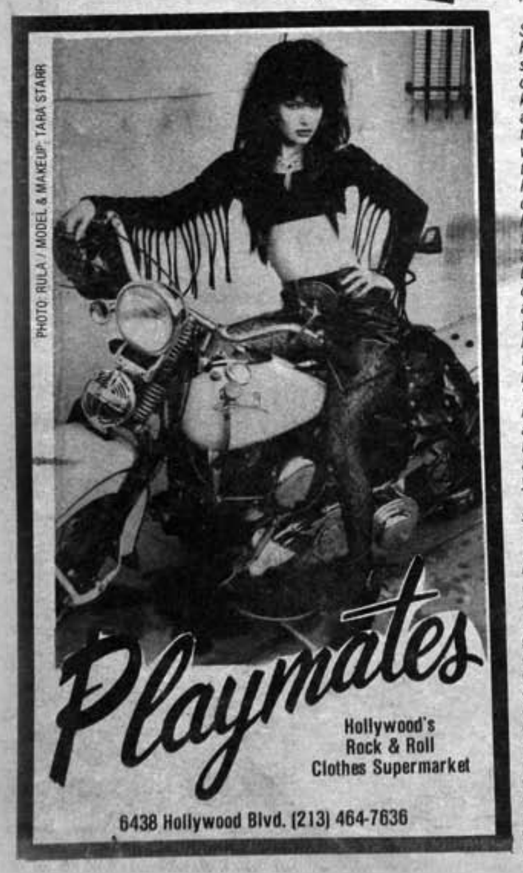
The stage theatrics and synths continued when Twisted Roots took up where Voice Farm left off. Sergeant Pepper meets Gene L. Jez. Uh-huh. Their vocalist wants to be Michael Aston real bad. The stage looked like a garage sale, with knick-knacks, props, keyboards, candelabras and joss sticks scattered about. They sounded the same way - cluttered. The post-impressionist piece of modern art they used for a backdrop was interesting, and the song "Spoons", which posed the musical question, "Where the hell DO lost things go?" were the high points of the set for me. Twisted Roots need to take some time to figure out what it is they do best, then streamline their stage set and their sound before doing it. Hmmmm. Time for a beer.

Dayle took a risk booking XYMOX on the strength of their minimal U.S. exposure on the 4AD compilation / video "Lonely is an Eyesore". (CLAN OF) XYMOX are a Euro-syntho-disco-pop outfit from Brussels, and their cavernous hypno-beat sound, so beloved by the gay subculture, is light years from the punky dayglo fantasy world of Scream. Word got round Rage and The Stock Exchange though - Vinyl Fetish had sold out of their records and the ballroom was crowded by the time they went on.

XYMOX's stripped-down stage reminded me of a silicon chip - a miracle of miniaturized hi-tech precision, technologically two generations ahead of the lumbering, clunky old Marshalls that everyone seems to love here (except the roadies). The futuristic-looking solid-state drum kit sounded exactly like the real thing. Marc Almond look-alike vocalist Ronny seemed to be using his drummer's old Sennheiser kick-drum mike for vocals. Their female bass guitarist was playing something that looked like a pocket Casio mating with a hairdryer at one stage. Amazing toys! I just love that stuff! The audience ate it up too, clapping and cheering with un-Screamly enthusiasm for XYMOX's dance floor hits "A Day", "Medusa", and "Blind Hearts".

Scream's rep seemed to have reached the ears of XYMOX before they played, and they seemed wary and said little at first, althought they do speak English, like most Europeans. Vocalist Ronny swapped places at the mike with the talented slapping bassist on several songs, and they seemed to be more at ease toward the end of the set. They did a brief encore and departed without the traditional Big Finish. I wonder what they made of it all? Not exactly my cup of tea, but I'm going to see them again tonight (Monday), just to be on the safe side.

P.S. Thanks to Vinyl Fetish and Ruthless Management's Johnnie for the supply of background info. Cheers!



Sweet Savage at the Whisky

by Tracy Larsen

First off, I'll be honest with you all. I didn't see the whole show. It was one of those weekends where there was too much going on at once - and this show was at the end of it all. And so to members of Sweet Savage and all involved, I apologize.

As for what I did see of the band, I was impressed. They overcame the problems of limited space and poor lighting and rocked the Whisky till it shook. The lead singer has a powerful and sexy voice which got the feminine side of the crowd going. The others in the band pumped up the rest of the crowd with intense energy and hard-driving guitar playing. The place was packed and everyone seemed to be enjoying the blonde rockers. I promise guys, next time I'll put you at the top of the list!

ALL PHOTOS BY TRACEY LARSEN/MHIACHNOALTE

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Sweet Lane & Walt

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Interview with John Brannen

John Brannen

by Neil Fletcher

In town last week was rocker John Brannen, a native of Savannah, Georgia, whose latest album "Mystery Street" (Apache) has been well-received critically and is climbing into the upper reaches of the charts. Brannen has been compared to Bruce Springsteen, among others, and it's easy to see why. Brannen's themes, - love, small towns, the road, rebellion, etc., - are all standard issue rock n' roll, but Brannen's vulnerability and lyrical skill take his music into a pleasantly different dimension. Brannen gives his music a softer, less unequivocal stance that attracts the listener and encourages us to look beyond the immediate and obvious comparisons. The L.A. Rock Review caught up with John at Apache Records in Hollywood.

LARR: Looking at your album and its themes, you've been compared to Springsteen, how do you feel about that?

JB: I'm... flattered. Flattered to be compared to someone of that stature. I certainly don't consciously try to copy what he does, but the comparison is flattering.

LARR: You come from Savannah, how did the music of the South affect you?

JB: Very much. Actually I'm from the Sea Islands, that one hundred mile strip between Savannah and Charleston just reeks of musical vibrance. Everything from bluegrass, black spiritual and Classical music to rock to jazz. Savannah is my favorite place to write songs, and I'm renting a place right now on the river, just where it turns into the ocean.

LARR: Where do you draw your inspiration from?

JB: Well specifically, if you want names, Muddy Waters, Elvis, Otis Redding, and Jimi Hendrix, and maybe a little Hank Williams, too.

LARR: I noticed that several songs on the album feature references to getting out of town, hitting the road, "washing the dirt of this dirty town" I think is a phrase you use. Did you have some burning desire to leave your neighborhood and hit the world?

JB: Absolutely. As a kid I would always be on the road up and down the coast going surfing, and it's also genetic I think, because my father was a real world traveller, he lived in China, India, South America... so he must have had some kind of wanderlust. As my mother did. As for me, I don't travel without a purpose, I'm never a tourist. I always travelled down the East Coast when I was a kid, but finding waves was difficult, so then every summer we'd travel to California until we ran out of money. And then go back home. This album definitely deals with escapism, but I think that's a pretty common theme. There is an escapism in my characters that I don't see in any other of the writers that I've been compared to.

LARR: You are obviously not a carbon copy of the people you've been compared to. What do you see that you offer that others don't?

JB: Well, many middle American rockers seem to write about being stuck in a certain situation, in society or cities, whatever. My characters are getting away, or have gotten away, and I sense a difference there. I could be totally off base, it's so hard to judge your own work.

LARR: I know that Salvador Dali would paint a picture with no special idea or interpretation in mind, and would just enjoy listening to the critics' opinion of what he meant.

JB: (Laughs) It's weird. I've written stuff that made no sense at the time, and I've come back to them a month later, and it's all been clear.

LARR: Who do you write with?

JB: Just three or four people, depending on what the songs need.

LARR: One track from the album, "Searching for Satisfaction" - what triggered writing that song?

JB: Just a mood. Just a time and a feeling. I don't try to chronicle events, although I admire the people who can, -Bob Dylan, Robbie Robertson, etc.

LARR: Are there any causes you espouse?

JB: Not really, I'm not ready for the responsibility. People are so influenced by music, and the world is not necessarily clearer to me than anyone else. I'm not trying to put together any social program.

LARR: You just finished a national tour. How did it go?

JB: Quickly. I'm going to go back home now and write, and then maybe do some select dates in the summer. We are also releasing the second single, "Primitive Emotion", next week.

LARR: Do you find going back to the South as a time of renewal?

JB: Absolutely. It's very diverse. It's very international and probably the least isolationist part of the company. It's very stimulating for me professionally. Especially on the coast, it has a real magic to it, and it influences everything I do.

RACER NEWS

by Jenell

Racer X singer Jeff Martin and guitarist Paul Gilbertson have left the band. Paul will now be playing with Billy Sheehan. As for Jeff's future plans, that remains to be seen, but they are both wished the best of luck. Never fear, Scott, John and Bruce are holding together and seek new members to carry on. Anyone interested for an audition, please phone John or Bruce at (213) 262-5255.

From L to R: Ed DeJoy, T Mastry, Arnie Orleans, Laura L. Kerr & Pat Fontaine

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Dear Prudence

Dear Prudence,

My boyfriend is in a rock band and when we go to gigs and clubs, he flirts with alot of girls. He says it's for the promotion of the band and nothing else, but I can't help doubting his love for me and I feel jealous.

I try to be understanding, but I get scared when he goes out alone, that he might find someone else and I may lose him. Please tell me what I can do to keep our relationship and make him understand how I feel?

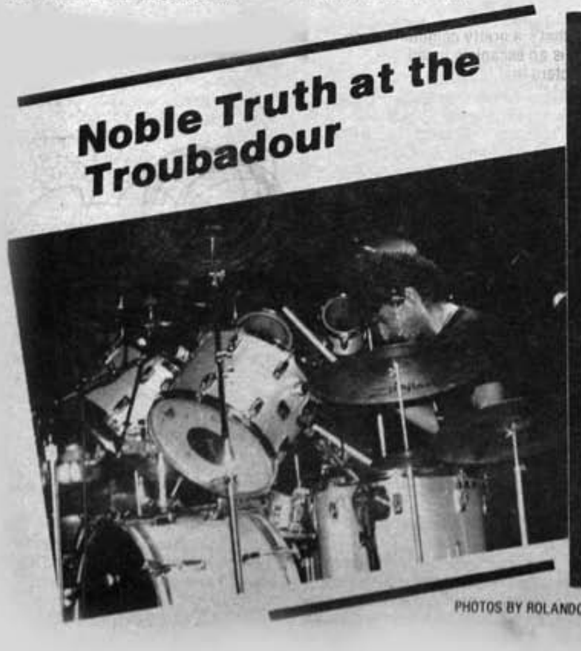
signed W.M.G.
(Worried Musician's Girlfriend)

Dear W.M.G.

Talk to him, he's not a mindreader. Thousands of girls are going through the same thing. It's one of the setbacks of dating a musician. (Among other things.) First you have to realize it is his job and it's not that he doesn't love you, it's just that the band is the most important thing in his life right now. Therefore, if making it means flirting with girls so they'll attend his show, he will do so. He isn't doing it to make you jealous or mad or to hurt you. It's just what he's got to do. Mind you, there should be a line drawn between promotional flirting and the real thing. Try to tell him how you feel and that you do understand. But don't go bitching at him all of the time, or you just may get the "I need my space, but we can be friends" line. If he goes out alone, you will have to rely on trust. Though it may be hard he will probably be more trustworthy. (hopefully) And if you're still jealous and worried, look on the bright side, you could be dating a gynecologist.

If you have any questions, comments, or just want to say Hello!, please write to Dear Prudence: c/o L.A. Rock Review, 1343 4th St. Santa Monica 90401.

Noble Truth at the Troubadour



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ALL PHOTOS BY LINDA POSNICK/ MHACHNOALTE

Love-In, Creamers, Drivers, & Mystery Band at the Anti-Club

by Neil Rudeboy

By now my readers are probably aware that I like the Creamers a lot. This band has quite a reputation out-of-town, as do the Lazy Cowgirls. If you like thrash bands, these are two of the best.

The night before the Anti show, Mike Shawn and I journeyed to the remote village of Goleta (Santa Barbara) to see the Creamers play at a rustic little dive appropriately name The Shack. This semi-underground firetrap with a low-budget sound system is located within spitting distance of UCSB and is one of several clubs in the Santa Barbara area that offers a wide variation of musical talent. The owner, a bearded salty-seadog character with a voice like Popeye, announces the acts. The future of The Shack is in doubt, apparently - a familiar story.

I mention this here in case local bands are looking for new venues within a reasonable driving distance of L.A. My sources say that L.A. bands are greatly appreciated in the outlands. Now what more of an invitation do you need?

Now, back to the Anti. Love-In opened with a pleasant return to the sixties, musically speaking. Not my personal cup-of-tea but a nice diversion.

The Creamers came on strong despite some sound problems and a near-simultaneous loss of strings on Ramona's guitar and Lenny's bass. Demonically-possessed Lenny tossed his bass at the end of the set, after Leesa unleashed herself singing "Veal Boys" and doing a war dance that would make a banshee jealous.

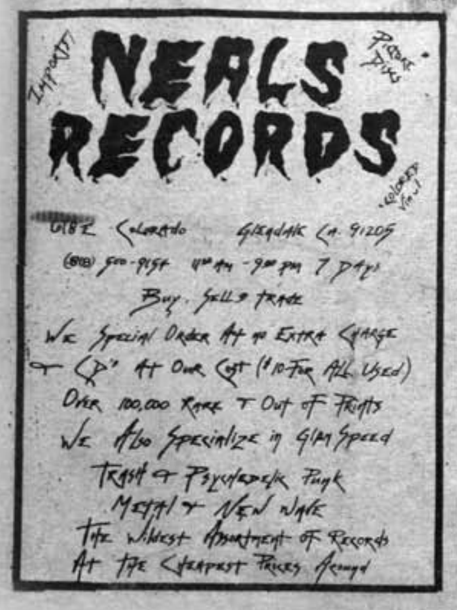
Third up, the Drivers. A new band with a former Blood On The Saddle member, according to Reine. Oddly-wavering-voiced lead singer with built-in speed and style changes.

Finally, the Mystery Band, which was still a mystery when I left about two or three songs into the set.

Now a worrisome bit of news. It has come to my attention that certain bands have been slagging a certain club, passing along a lot of verbal misinformation. Besides the obvious lack of professionalism, the hypocrites continue to play the club but then complain that their so-called fans won't patronize the place for (gasp!) the gate cost. Apparently these people lack a certain business sense not to mention awareness. This particular club's gate cost is no higher than most, and that gate charge goes to the bands (more than half). Do the math. The more people you get to see your band the more the band earns.

Disturbing story number 2: A certain sound man in another club extorting money from bands or he'd fuck up their sound. I witnessed this once (the sound fuck-up not the extortion threat itself) and avoid this club for the most part. Perhaps that "gentleman" no longer does sound there? These antics only hurt the scene so let's grow up huh?

Until our next adventure down the rabbit hole, see ya!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A 73-track retrospective of **Eric Clapton's** 25-year recording career will be released April 18 on Polygram Records. Entitled *Crossroads*, the set will contain 6 LP's or 4 CD's or cassettes, and will feature digitally-remastered music from every phase of Clapton's career.

The **Scorpions** are scheduled to perform ten concerts in the Soviet Union prior to joining up with the "Monsters of Rock" tour. They will be the first major hard rock act to play in the USSR.

Broooce! Here's the scheduled dates for **Bruce** Springsteen's upcoming tour: April 22, 23, 25, 27 & 28 at the Los Angeles Sports Arena.

Ziggy Marley and the Melody Makers release their debut LP on Virgin Records, *Conscious Party*, produced by **Talking Heads** Chris Frantz and Tina Weymouth. They perform May 11 at the Hollywood Palladium.

Skinned to the Bone: **Mike Bone**, president of Chrysallis Records has made good on his promise to shave his head when **Sinead O'Conner's** debut LP, *The Lion and the Cobra* exceeded 50,000 units in sales. The LP has sold over 200,000 and Sinead will do a six-week tour of the States in the near future.

The Fillmore in San Francisco recently reopened. **Hot Tuna played** on March 4 with **Jack Casady** and **Jorma Kaukonen** being joined onstage by **Paul Kantner** and **Grace Slick**. The four comprise the original **Jefferson Airplane** lineup, and they are now considering a reunion tour.

Grammy-winning jazz guitarist, **Larry Carlton** was shot in the neck outside his Hollywood Hills home on April 6th. The gunmen were seen by his secretary from inside the house. There is no motive.

Live for Ireland has been released by MCA. Disc is a recording of the "Self-Aid" concert held in May 1987 to benefit unemployment in that country. Thirty Irish bands performed, and an hour-long television special will be aired soon.

The Godfather of Soul, **James Brown** pleaded not guilty when he turned himself in on April 5 in Aitken, South Carolina to face charges that he beat his wife Adrienne with an iron pipe and fired four gunshots into the family car where she was sleeping after an argument which reportedly stemmed from the fact that Mrs. Brown will not accompany her husband on his upcoming South American tour.

New Additions: **Britt Eklund** and **Slim Jim Phantom** (Stray Cats) had a son, Thomas; as did Peter Frampton and wife Barbara. The new Frampton is named Julian. **Mike Tyson's** wife, **Robin Givens** who appears on TV's "Head of the Class" is expecting.

Carla Olson of **The Textones** is currently working with **Danny Tate** and **George Green** (**John Cougar Mellencamp's** co-writer) on some new songs.

Run DMC will release their first LP in two years, *Tougher Than Leather* on May 16. The movie of the same name will be out this summer.

Pie in the Eye: **George Michael** was reportedly injured after being hit in the eye by a bra thrown by a fan on his recent Australian tour.

Amnesty International will host a two-day concert June 18 and 19 at Milton Keynes Bowl in England. Scheduled to perform: **Robert Plant, Van Morrison, The Cult, Jimmy Cliff, Howard Jones, Marillion, Motorhead, Wet Wet Wet, Julian Cope, Aswad, The Proclaimers, Big Country, and Spear of Destiny.**

Iggy Pop's new album is due out in May on A & M Records. the LP was produced by Bill Laswell. Iggy also appears on **Ryuichi Sakamoto's** *Neo Geo* LP, along with other guests **Sly Dunbar, Tony Williams** and **Bootsy Collins**. Bill Laswell also produced this LP which has been released in Tokyo and will soon have an American release. Sakamoto is a founding member of the **Yellow Magic Orchestra**.

Virgin, Slash, & Epic Records are all after the **Nymphs. Earl Mankey** (ex-**Sparks**) is likely to be producing their album. Their bassist quit to join **Thelonious Monster**.

Paul Sanders of **Slaphappy Attractions**, will be hosting a new underground club called "The Outer Limits". It will be at the Kiss Club in Costa Mesa and will have his grand opening on May 2nd. Anyone 21 or older is invited Free. The ultra-psychedelic club will feature odd bands and unique decor. A killer place to party with drink specials.

Cherry Bomb, another new club to the Orange County Scene, will open on Tuesdays. It's located in the Fandango Latino Restaurant, 1086 N. State College. Next week they will feature the band, **Electric Angels**.

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